

# The Student - Writer

A Little Talk Every Month with Those  
Interested in the Technique of Literature.

Published from the Workshop of Willard E. Hawkins,  
1835 Champa Street, Denver, Colorado.

Volume VI Number 8

August, 1921

50c a Year, 3 Years \$1

## NEWCOMERS IN THE MAGAZINE FIELD

THE tendency of the magazines today seems to be toward the use of more fiction and the printing of fewer general articles. The "why" of this is difficult to explain. It is simply one of the vagaries of the publishing game and illustrates the truth that there are fashions in literature as well as in clothes. Only the stanchest and most firmly established magazines, it would seem, can pursue an unvarying policy for decade after decade, riding with serene equanimity over the shifting currents by which smaller craft are tossed about.

Many changes have occurred recently in the magazine field, these changes in general being favorable to authors.

The fiction market has been very much broadened, first, by the launching of new all-fiction publications, and second, by changes of policy on the part of old established magazines. Some of these have dropped general articles and announced themselves as exclusively devoted to fiction. Others have increased their frequency of issue.

Practically all of the newly launched magazines are devoted to fiction, with the exception of a few additions to the list of photoplay journals. They include Action Stories, Ace High Magazine, Love Story Magazine, The Gold Book Magazine and Wayside Tales.

These are the recent additions. Within the past two or three years, however, such magazines have come to life as Telling Tales, The Black Mask and Western Stories, all, it will be noted, specializing in fiction.

**Action Stories**, 366 Fifth Avenue, New York, specializes in the type of fiction its name implies. It demands swift movement, freedom from "padding," and also in fact, from descriptive passages. The characterization must be expressed by what the actors do. Short-stories are from 3,000 to 5,000 words, and an occasional novelette of about 12,000 words is used.

Entered as second-class matter April 21, 1916, at the post office at Denver, Colo.  
Single copies 5 cents. Foreign subscriptions 75 cents; 3 years \$1.50.

**Ace High Magazine**, 799 Broadway, New York, is using out-of-door material similar to that in *Adventure*, and has a distinctly masculine appeal in short stories, novelettes and serials.

**Love Story Magazine** is another of the long Street & Smith list and is published at the well known address, 79 Seventh Avenue, New York. It frankly wants its short-stories, serials and novelettes to teem with sentimental love interest.

**The Gold Book**, 444 Pearl Street, New York, judging by the first issue, which appeared in August, is to use stories of the action type, all complete in one issue. It aims to augment the interest of readers by means of prize offers for criticisms of its yarns and the "spotting" of anonymous authors.

**Wayside Tales**, 6 N. Michigan Avenue, Chicago, is not strictly a new magazine, being *Cartoons Magazine* in altered form, but the alteration is sufficiently great to make it really a new fiction market, buying all lengths, from sketches to serials, with a preference for short stories.

Taken all in all, the tendency of the new magazine fleet seems to be toward wholesome fiction. Out-of-door adventure evidently will find favor with most of the newcomers above everything else, except in *Love Story Magazine*. From this, however, as from all the others, the story of sex appeal is barred.

As for further extensions to fiction markets, three magazines have definitely abandoned their former policy of publishing general miscellany, including articles, and are now devoted exclusively to fiction. They are *Everybody's*, *Munsey's*, and *People's*. For the first two, this is a radical departure. They have heretofore, for many years, been definitely known as general magazines. For *People's*, it is simply an abandonment of the endeavor to convert it into a magazine of general contents.

The short-story market—particularly the market for virile, out-of-door fiction—has been broadened by *Short-Stories* in its new twice-monthly frequency of issue. *People's Magazine* also is now coming out twice instead of once a month.

A new magazine, *Clues*, devoted to mystery and detective stories, has been announced for appearance sometime within the next few months by William H. Kofoed, editor of *Brief Stories*, 805 Drexel Building, Philadelphia.

Are you in touch with your fellow writers—their activities, achievements, methods?

### THE LITERARY GOSSIP MONGER.

owned and edited by Hattie Horner Louthan,  
is devoted to the interests of Colorado writers, both professional  
and amateur.  
50 cents the year, 5 cents the copy

3600 Raleigh St.  
DENVER, COLORADO

To offset these new markets, which undoubtedly mean better chances for the sale of fiction by capable writers, new and old, there have been a few discontinuances, but they are not sufficient in number to make a great difference. The Green Book Magazine recently suspended publication as also did The Touchstone. They were not all-fiction magazines, it will be noted.

Fashions in literature, it must be repeated, change. Today it would seem the short-story's the thing. Wide-awake authors will govern themselves accordingly.

## HINTS ON ENGLISH

By Mary Downie

**W**HEN I was a school girl a "fresh" answer to a query as to the meaning or pronunciation of a word was: "Insult your dictionary." "Insult your dictionary" has been a watchword and a helpful one.

Those who have not orthography as a sixth sense, so to speak, are inclined to resent the imputation of inferiority because of faulty spelling, and, considering the senselessness of much of our polyglot English such an imputation does seem unfair. But resentment does not alter matters. The incorrect use of words in any way often labels one as insufficiently educated, even though he may be a star "Math" student or a science devotee. I repeat, therefore, "Insult your dictionary", for the crooked may be made straight and the rough places plain.

As to current errors in the use of common words, I recall the case of **imply** and **infer**, sometimes transposed in the sentence. You **imply**; I **infer** something from your implication. You imply that I am not telling the truth; I infer that you consider me a liar. Is that clear?

Do not say **liable** when you mean **likely**. For example: "He is likely to go" is correct, rather than **liable**, so often heard. **Liable** is usually followed by a noun, and not an infinitive, whereas the opposite rule holds good in the case of **likely** or **apt**.

"He is liable to imprisonment";

"He is liable to arrest";

"He is liable for debt";

"She is likely to go at any time."

"She is apt to have fainting spells." "**Liable** to fainting spells" would also be acceptable. In this connection see what Webster has to say about **subject to** in contrast with **liable**; it is a pretty paragraph. **Balance for remainder** is likewise touched up by the lexicographer. He characterizes it as "a gross vulgarity"; so beware of it. "Could not help **but**" is another bit of

originality—not posted in the grammars, I mean. “Could not help realizing” or “could not but realize.” You must choose between **help** and **but**. You cannot employ both.

**Like** for **as if** or **as** we have always with us. Firmly entrenched in the spoken and even the written language of the South and Southwest, this usage seems to be “taking” the whole country. Prominent speakers and writers err very openly here, and “get by with” the error. Hart, of the Rhetoric, reminds us that **like** is correct “whenever it would be proper to supply to after it.” A good negative rule would be: “Never use **like** to introduce a clause.” Two examples will suffice: “The honeymoon ended **as** (not **like**) honeymoons will.” “She looked **as if** (not **like**) she would faint.” A queer, almost untranslatable use of **like**, prevalent in the Southwest and in other sections makes it precede **to have**, as in, “I like to have drowned.”

Words of similar sound are readily confused. I have heard **humility** for **humiliation**; **statue** for **stature** and **statute**; **gutting** the market for **glutting** the market; **dairy** for **diary**. (“I like to keep a dairy” is misleading; a record-book was plainly indicated.) Put **suspicion** for **suspect**; **burst** for **burst**; **fit** for **fitted** in the same category. “Perfectly all right” is in a class by itself—it is a modern abomination. Everybody says it? Not everybody; it is used mainly by shop girls and elevator boys. “Desery,”

### Bound Volumes Almost Exhausted

A few bound volumes of The Student-Writer for the years 1919 and 1920 are available. These, while they last, will be sent postpaid for \$2.00 each.

The years 1917 and 1918 have been partly exhausted and cannot be supplied in bound volumes or complete sets.

Scattered numbers for these years will be mailed to any address for 5 cents each, or twelve numbers for 50 cents. (Excess payment will be credited on advance subscription.)

The articles published in The Student-Writer during the year 1916 have been republished in book form under the title of “Helps For Student-Writers.” Price, \$1.00. (See combination offers including Handy Market List.)

#### CONTENTS OF AVAILABLE BOUND VOLUMES

1919: Desire as a Story Factor.—Novelty in Poetic Diction.—Plot Analysis Through Classification.—Reading for Writers.—Fictional Forms (Illustrated).—The Ring of Truth.—Questions the Critic Does Not Like to Answer.—A Link in the Chain.—The Writer's Forum.—Some Ups and Downs of Authorship.—A Criticism by William Dudley Pelley.—Out of the Mouths of Babies.—The Writer's Entrance Fee.—Hale's Rules for Writing. Price, \$2.00

1920: The Case of Ben Ames Williams (A Study in Determination).—Breaking Rules.—A Vocabulary Hint.—The Two Hundredth Submission.—Building the Novelette.—Eight Factors of Literary Success.—“Twice-Told Tales.”—The Sham Market.—Depicting the Obvious.—Sink or Swim.—An Editorial Symposium.—Some Qualifications for Authorship.—Critical Fragments.—Introducing the Story.—Movement Versus Action.—Adapting for Plays and Photoplays.—Bait for Authors.—Under Compulsion. Price, \$2.00

to discover distant objects, and "decry," to cry down or censure, are sometimes caught masquerading. "Demean," to comport one's self, is often wrongly used. To lower one's self is not to **demean**, but to **bemean**. Gladstone, I think, coined **bemean**, rather than commit the atrocity of using **demean**.

An eye dictionary-wise will avoid most of the rocks. Where something more than the pages of a dictionary is required, an investigating habit, that refuses to take things for granted, is indispensable. I dare say that this investigating habit marks the person of culture, and the lack of it the opposite. "Sideburns" for "Burnsides" is a shining example of thoughtless taking for granted. "Sideburns" is most plausible, and therefore it has passed muster with the rank and file, the uncultured. Did you never hear, "The sky was as clear as a **whistle** or **bell**?" I have. Or, "head over **heels** (senseless) in love," for "head over **ears**," which is meaningful? Or, "as neat as a **pin**" (opaque), for, "as neat as a **new** pin," unmistakably clear?

One need not be a pedant in the use of words, always on the alert to correct the language, spoken or written, of others. It is sufficient to be "easy on the other fellow and hard on yourself." Besides, the pedantic person not only makes a bore of himself, but is likely to come to grief. So, do not be too insistent; leave a hole to crawl out of and be content with setting a good example.

In conclusion:

1. Get the dictionary habit; it is more vital to the writer than the kodak habit or the Victrola record habit or the football habit. Be a precisian.
2. Investigate, rather than play "Follow your leader," in questionable phraseology, oral or written.
3. If you have not the "word sense" strong, cultivate it. Nothing yields more satisfactory returns.
4. Use quotations accurately or not at all. An apt quotation

The low price of this indispensable guide makes it easy for those who have the early editions to discard them when later editions are issued.

NEW, REVISED EDITION JUST OFF THE PRESS

THE  
STUDENT-WRITER'S

## HANDY MARKET LIST

Price,  
25 Cents

Listing conveniently more than 300 periodical markets for manuscripts,  
with addresses corrected to date of publication and brief  
indication of the type of material used by each.

Given Free With

1 year's subscription (new or renewal) to The Student-Writer at..\$	.50
3 years' subscription to The Student-Writer, at.....	1.00
1 copy of "Helps for Student-Writers," at.....	1.00
Combination of 1 year's subscription and copy of book, at.....	1.25
Combination of 3 years' subscription and copy of book, at.....	1.75

is a joy, whereas, an inaccurate one is as "vinegar to the teeth, and as smoke to the eyes." Moreover, it is a deadly insult to the author quoted from.

5. Above all, acquaint yourself with good literature; scan its figures, its construction and the choice of words. After all, to paraphrase I Samuel, XV:22, Behold, to read is better than secondhand helps, and to ponder, than any set of injunctions. In short, **absorption** is the last word in writing.

## CRITICAL FRAGMENTS

### *Fragment 29.*

**A**BOVE all things, the story must have theme." So wrote Cecil B. De Mille in his "Things to Avoid in Writing Scenarios."

His advice, tho directed particularly to the photoplaywright, is applicable to fiction as well.

"Contrary to popular opinion," he points out, "photoplays do not succeed because of intricate plots. Today, theme is far more important. Plot, in the usual sense of the word, is being relegated to the background. Character delineation, founded on a theme of value, is the thing which the successful photoplay of the future must have."

This is the thing which successful fiction must have had ever to succeed, and illustrates the truth that the technique of photoplay writing is still very much in its formative stage. Its leading exponents are discovering anew the principles that have long been established in older forms of dramatic interpretation.

Every writer should spend a great deal of time studying themes and learning to recognize the essential elements of themes he may find in published fiction or produced photoplays and dramas as well as to devise themes of his own.

It is helpful in this connection to have before the eye a list of words suggestive of basic plot germs. Incomplete as the following list is, it will invariably throw some light on the theme of a given story:

Anger, ambition, avarice, arrogance, activity, adventure, boast-

## An Indispensable Text-Book Helps For Student-Writers

By WILLARD E. HAWKINS

Price, \$1.00

The chapters on plot building, viewpoint, style, unity, suspense, characterization, and other phases of short-story building contain information and hints that writers will search for vainly in other text-books.

The Student-Writer Workshop, 1835 Champa Street, Denver, Colo.

ing, chastity, covetousness, cruelty, devotion, despotism, dexterity, degradation, duplicity, faithfulness, fidelity, fear, fatality, innocence, jealousy, love, license, mirth, pathos, piety, patronage, prodigality, revenge, remorse, romance, seduction, sensuality, sentiment, treason, violence, viciousness, vindictiveness.

The list may be extended by the student's own investigations.

Example is better than definition. To append an example of the way in which this list may be used to assist us in reducing stories to their basic themes, let us take Kipling's "Without Benefit of Clergy."

Looking through the list, the first word that seems to give us any idea of the theme is "devotion." Devotion for whom? Unmistakably it is Holden's devotion for his Indian wife, Ameera. But there is another plot word further on in the list that points more definitely to the main theme. This word is "love." Love for whom? Surely not so much for Ameera as for his half-breed child. So the theme can now be stated thus: A white man's devotion to his Indian wife and passionate love for his half-breed child.

### The Supervision Story-Writing Course

For those who desire to make progress in literary work, the Supervision Story-Writing course is especially recommended, because it enables us to give students thorough help and to work with them from foundation to completed structure.

The fee for the full course is \$100. This may be paid at the rate of \$10.00 a month for ten months, or \$25.00 at the beginning of each quarter. If paid in advance, the fee is discounted to \$80.00.

At least a full year's instruction is guaranteed.

Students who discontinue payments before completing the course are given instruction to the full value of whatever sum has been paid.

It is not necessary that the work be completed within a year's time, or any specified period, though we have found that students who work regularly and uninterruptedly make best progress. The course is adapted to the individual needs of the student. Naturally a beginner will require assignments, assistance, and suggestions differing from those needed by the writer of experience.

Write for details.

### Another Form of Story-Writing Course

The most convenient method of obtaining a course of instruction from the Student-Writer staff is to make an advance deposit covering a series of criticisms. Substantial discounts from the regular rates are offered under this plan, as follows:

A deposit of \$10.00 will entitle the client to 10 per cent discount; \$15.00 to 15 per cent discount; \$20.00 to 20 per cent discount; \$25.00 to 25 per cent discount from regular criticism rates.

For example, if client has made a deposit of \$25.00 and submits a 5,000-word story for criticism, the charge against the deposit balance will be \$3.00 instead of the regular fee of \$4.00. Statement showing amount to client's credit is mailed with each criticism.

These discounts apply only to prose manuscripts of 10,000 words or less. On longer work a discount has already been figured.

Making a deposit of \$25.00 or less for criticism service enables the student writer to take a liberal course in fiction writing at reasonable cost.

Address The Student-Writer, 1835 Champa Street, Denver, Colorado.



**Other Bureaus May Charge Lower Rates Than The Student-Writer—None Other Gives as Much Help and Service for the Money.**

**A Nominal Investment in The Student-Writer's Criticism Service May Easily Bridge the Gap Between Failure and Success for You**

**PROSE CRITICISM RATES**  
For Each Manuscript of—

2,000 words or less.....	\$2.00
2,500 words or less.....	2.50
3,000 words or less.....	3.00
4,000 words or less.....	3.50
5,000 words or less.....	4.00
7,500 words or less.....	4.50
10,000 words or less.....	5.00
Longer manuscripts, each 10,000 words.....	4.00

(Thus 20,000 words will be \$8.00; 50,000 words, \$20.00, etc.)

**Discounts:** Upon two manuscripts submitted or paid for at one time, 10 per cent; upon three, 15 per cent; upon four, 20 per cent; upon five or more, 25 per cent.

(Thus a 3,000 word and a 4,000 word manuscript submitted separately would total \$6.50; paid for together in advance they total \$5.85.)  
See also discounts for advance deposits offered on page 7.

**PROSE LITERARY REVISION.**

With typing, per thousand words.. 2.00  
Without typing, per thousand wds. 1.50  
Long manuscripts subject to estimate.

**PROSE TYPING (with editing.)**

Per thousand words (carbon copy) 1.00

**VERSE CRITICISM RATES**

20 lines or less (without typing)...\$1.00  
Additional lines, each..... .05

**VERSE TYPING.**

Per line, 1 cent, Minimum..... .25

**LITERARY REVISION AND TYPING.**

Writers who desire to submit to publishers work that is faultless in style and appearance find the Literary Revision and Typing service of The Student-Writer invaluable.

The Literary Revision service is, we confidently believe, the best to be obtained anywhere. Crudities of style are smoothed away, sentences and paragraphs are recast if they require it, quotations are verified, awkward mannerisms are toned down, and the material is put into literary form calculated to make an immediate good impression upon the most exacting editor. If the work is intended for general submission, a critical opinion and list of possible markets is included.

The Typing service for prose work includes careful editing—the elimination of grammatical errors and correction of misspelled words and punctuation. Letter-perfect work is produced, superior for literary workers to that obtainable from commercial typists. A brief critical opinion and list of markets is furnished. One carbon copy included. The rate is \$1.00 per thousand words.

Where the work to be revised or typed is of unusual character or unusual length, it is well to submit it for an estimate.

**All Fees Payable in Advance.**

Return postage should accompany manuscripts sent for typing or criticism. No responsibility is assumed for manuscripts lost in transit.

**The Student-Writer Workshop,**

1835 CHAMPA STREET.

DENVER, COLORADO.